

LIGHT FABRICS FOR SPRING ON VIEW

Lines of the Modish Frocks Made of the New Linens and Cottons.

FASHION IN WHITE SERGE

The Relieving Note of Red—The Guimpe and the Neck Finish—Belts Attractive.

The new cottons and linens and other spring and summer fabrics made their advent even more inconspicuously than ever this season. They appeared simultaneously with the first bitterly cold and blustery weather of the winter, but that did not lessen feminine interest in them, heightened it rather.

With winter at its worst there was something agreeably encouraging in the assurance that spring could not be far behind, so women swathed in furs and disheveled by the wind crowded before shop windows full of sheet muslins and straw hats and sunshades, or roamed the shop interiors, viewing and pricing, sometimes even buying. As a matter of fact there is more buying than one would imagine. In the wholesale trade things of course are humming, but even in the retail shops considerable summer material is sold at this time in the year.

The southward venturing prepares in January for February flitting and foreboding women make up simple summer frocks and blouses now, when seamstresses and dressmakers have some leisure and the feverish spring scramble has not begun. Even if the materials are not to be made up until much later it is wise, many



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women insist, to buy them now when the novelties are first shown. Many a woman has seen in January something that appealed enormously to her fancy and later on has searched for it in vain. The choice things are picked up quickly, and though other lovely stuffs are sure to come there may be nothing among them quite to fill the place of the early offering one failed to get.

It is safe enough to choose cottons, linens, foulards, and now, as for making them up, that is a different matter, and yet provided one is willing to be conservative even that problem presents no staggering difficulties. The frock made now may not by the time June is here speak the very last word of modishness, but there is no reason why it should not be quite modish enough to pass muster, and after all the charm of the summer frock is so largely a matter of texture and color and becomingness that it does not demand ultramodishness.

Certainly it seems as though it would be hard to fail of success in connection with many of the new materials, and on all sides one hears encouraging rumors about the persistence of the general lines which have prevailed all winter. Introduce a few unobtrusive plaits into your new skirt, set your sleeves into a flat armhole instead of having them unreservedly kimono—the armhole seam may be far enough below the shoulder point to emphasize the shoulder line in kimono fashion if one wants it so—drop your waist line to normal, have your suit coat quite as short as that of the winter, and you will surely be within the safety zone. It is quite possible that you might retain your kimono sleeve and short waist and still be there, but it is wise to take no chances when walking in the dark.

If one is to judge from the Riviera models and the Palm Beach models which are their American prototypes, the popular one-piece short frock is to remain the cornerstone of the foundation of women's wardrobes. It appears in all the spring and summer materials in a host of models conforming to familiar types but each with its own individual note.

Many of the frocks, particularly in serge and in linen, are like corresponding little frocks of the winter season, made



BLouses OF CHIFFON, CHINA SILK AND SATIN.

for wear with separate guimpes, and any one who has experienced the comfort of such an arrangement in connection with her general utility frock will be unwilling to change for a frock with sewed-in guimpe. Of course many of the one-piece serges and linens have turndown collars of embroidered batiste or linen or of lace, or a Dutch neck finish, the designers apparently having confidence in another summer season of bare throat effects, but others call for a guimpe with high collar and white or without sleeves, and a neck finish that admits of an adjustable guimpe is a boon.

Where guimpe sleeves are not needed a yoke and collar guimpe harnessed down by an arrangement of tapes may be all that is necessary, but even such a guimpe fits much better if made part of a plain sleeveless underwaist of sheer stuff and the yoke and sleeve guimpes call for such a body.



BLACK AND WHITE CHIFFON.

Guimpes are to be bought in the shops, but if they are to fit well most of them must be entirely refitted, and it is well worth while to choose one's own materials and have a few such guimpes made to order, well fitted, dainty, and fine in material and detail. By having an assortment one can manage always to wear a fresh one, and that this is an impossibility with the average set in guimpe may be gathered from a cursory study of any fairly well dressed crowd.

Naturally there are many frocks absolutely demanding the set in guimpe, but for a hard wear, general utility frock it is the part of wisdom to choose a design allowing the adjustable guimpe.

Any one of the frocks sketched for today's page is susceptible of such treatment, though turndown lingerie or lace

collars can be used on the white serges. Such collars are coming in or out in myriads and in all degrees of fineness and beauty, so the chances are that, while the high stock has prevailed this winter, there will be as many turndown collar and Dutch neck effects next summer as there were last summer.

With severe tailored effects in blouses and frocks the high stock and cravat has a certain desirable cachet, especially where the sleeves are long, but despite the modishness of the long sleeve hot weather will probably bring the comfortable short sleeve into its own once more, and even now it is in the majority, though the minority represents, perhaps, the more exclusively chic ideas.

White serges, white Bedford cord and various novelty weaves of white wool are in great demand and it is with them that the designers of the advance models have obtained many of their happiest results. The great Parisian dressmakers have launched many experimental models in these materials, some in all white, some relieved by skillfully introduced dashes of gay color.

The liking for red as a relieving note which was evidenced in the fall and winter frocks has apparently not run its course, and on some of the smartest white serges one finds touches of red, the beautiful reds ranging from geranium down to the soft fruity and American Beauty tones. This red is usually toned down by artfully applied black.

A Paquin coat and skirt model in white Bedford cord, for example, has a collar of black panne velvet across the back and coming forward to a point a little in front of the shoulder, where it joins revers of the white cord. A fold of red raw silk extends below the front edge of the velvet, and along the edge of the velvet just above the red is a line of small close-set white pearl buttons sewed on with red silk. Similar trimming is introduced on the cuffs and a little short fringed scarf end of the red silk emerges from a big



WHITE SERGE.



WHITE LINEN.

embroidered eyelet at the left side of the coat waist line.

Buttons play an important part in giving individuality to some of the newest models. The flat buttons with two little holes in the edge of the rim, designed for trimming and intended to be set on in overlapping rows, were cleverly used in a simple one-piece frock of white serge which is illustrated here. The frock opened invisibly down the front, but down the entire front were set silk bound buttonholes through each of which about two-thirds of a flat white pearl button appeared, the button being fastened through the two little holes in its rim which were hidden under the upper edge of the button hole.

Charming embroidered muslin cuffs and collar and a little black cravat were the only other trimming, yet this model had an originality which won it scrutiny and praise from every knowing woman who passed it.

A long sleeved, severely plain frock of white, wide wool serge utterly without trimming unless one could call its soft wide leather belt and big white pearl ball buttons trimming, bore the name of a well known maker and had the distinction of admirable line, material and finish. It was evidently meant for wear with separate guimpe, and for the benefit of a prospective customer a saleswoman slipped inside its slightly low cut neck a knowing little high collar guimpe of net and straight edge Valenciennes with a jaunty little bow of the lace, which added just the right touch of daintiness to the unrelenting severity.

Belts are details of a good many of the most successful serges and linens and even of the sheerer frocks, kid, suede, patent leather and leather trimmed

frock material all being used. Upon one of the most charming French frocks in one importer's stock, a fine white cotton crepon trimmed in black tulle and little black buttons, a narrow belt of black patent leather was effectively used and in the same shop was a sheer ecru cotton voile embroidered lightly on the bodice with red and black and girdled by a narrow belt of red silk trimmed in black patent leather, or perhaps it would be better to say a narrow belt of black patent leather into which were set motives of red silk.

The leather belt is usually at the normal waist line and more often narrow than wide, though soft wide belts of fine leather are seen in white and in colors. Black patent leather, repeating a note of black in buttons, cravat or hose or of black tulle, is the thing most frequently repeated among the narrow belts.

These touches of black are liked with white, but are used with colors too, and are particularly satisfactory in connection with the ecru, buff and other yellowish colorings that promise to have pronounced success in the coming season. One finds these colorings in all materials, but there are many beautiful blues, pinks and greens among the summer stuffs and some charming grays.

A new cotton or possibly linen material called Ottoman cloth is, as the name indicates, a heavily corded material, differing from the wide wale pique in that the cord is rounder. This material is in alternating cords of white and color and is exceedingly effective in white and gray, white and rose and white and dull blue. The tailors are taking it up, saying that it has admirable tailoring qualities and probably much will be seen of it.

The piques too in white and color and



WHITE CLOTH.



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in cord wider than usual are very good looking.

Stripes seem prevalent and striped materials with bordure designs are legion. Among the most effective of these are the narrow two-toned stripes with wide border in plain color repeating one of the tones in the body of the material or introducing a third color, often black. Curious Oriental borders and borders in quaint tole do Jouy designs are used on sheer one-tone stuffs and the floral border designs are of course innumerable.

As materials these bordure fabrics are charming, but they present puzzling difficulties in the making and the ordinary dressmaker is seldom successful with them. A plain material with applied trimming is a safer proposition, but the gay bordered fabrics are tempting just as flowered materials are always alluring in the wintry weather, though they seldom make up as smartly and becomingly for summer as the plain tone stripes or dot designs.

Linens are shown this month in an amazing array of colors and weaves. The soft, loose woven types of linen will lead and along with these in plain colors come good looking rough linens which at first glance might almost be taken for tweeds or homespuns, so cleverly do they echo the character of those materials. In mixed ecru and light brown shades these linens are very attractive and cool looking and there are some good effects in the gray, but some of the smartest things in this class are in a mixture of clear, rather bright blue liberally mixed with white and shot with black, the result being characterful and distinctive, dark enough for service yet fresh and cool looking.

The Turkish towellings which made their appearance this winter chiefly as a background for embroidery are shown in white and color and are to be used as trimming for lighter materials in the same tone. There is a new material called eponge which suggests the towelling but is much lighter, finer and less rough and will be used as frock material.

Of the linen materials there have been before. They are not new this season, but last summer they were very exclusive and this summer they are likely to be popular. The linen is loose woven and soft and the border is of the flat or lattice weave in the same color as the linen.

There are some lovely shades of red among the new linens and some remarkable coq de roche tones which one can hardly accept save as trimming possibilities.

Cotton crepon promises to have renewed favor after having lost some of its last season, and remarkably pretty frocks are shown in this material in white, plain color or stripes. Some of the weaves are rather heavy and very crinkly, indeed, but the fine, sheer qualities are the rule, especially in white.

DELICATESSEN FROM FAR AWAY.

South Sea Islands Tidbits That Are Hard to Appreciate.

"Here," said a Sixth avenue delicatessen dealer, "is a sample of a favorite delicacy of the South Sea Islanders. It is known to them as mairaid, and I hope it tastes better than it smells."

The reporter hoped so too, for as the dealer unwound from a roll he produced a thick wrapping of peculiar looking leaves there was wafted from it an aroma as of a peck or two of over-ripe strawberries, with a liberal garnishing of the most pungent Limburger cheese. The waft of this far reaching odor was revealed as a dark brown substance resembling cream cheese in consistency.

"This is a sample that a friend of mine who is at present in one of the South Sea Islands sent me," said the delicatessen man, gazing at the gift with an eye not entirely of commendation. "My friend says that the idea people have that those islanders are cannibals is correct. They fruit is their food staple now and this mairaid is their favorite edible."

The reporter made bold to remark that then these islanders had better get back to cannibalism again as soon as they could.

"Yet, from the breath of it," said the dealer, "you would scarcely believe that it is simply a combination of bananas, yams and a fruit they call the nara. Just those ingredients and nothing more, all pounded and mixed together until they become the thick, rich-looking paste or cheese you see here, and which you know now that you needn't see to know that it is here. But it doesn't have that gamey smell at that stage of its existence. To get that, as my friend describes it, they form it in rolls like this, and wrap them tightly in layers of dried leaves of the banana tree. This done, the rolls are buried in pits in the sands of the seashore, dug between high and low tide water

mark. They are left there in peaceful repose, with the salt water filtering through the sand on them as the tide flows and ebbs.

"They are left thus in the pits undisturbed for a year, when the paste has come to the delightful stage of maturity that you see and smell in this sample. Do you dare try a taste of mairaid?"

The reporter dared. The dealer cut off a piece of the South Sea Island delicacy. The reporter ate it. Not even a suspicion of the smell lingered in the taste, which was of a pleasant sweetness. However, when the delicatessen man told him that he might have the rest of it to take home to his family, the reporter, although profuse with his thanks, was equally firm in resisting the temptation.

Next the delicatessen man produced a clear shined object five inches long, tapering down from a broad, flat end to a point as sharp as a lead pencil. "This is warranted to be a hand made pure South Sea Islands tobacco," said the delicatessen man. "Every afternoon there, my friend assures me, his fireplace in his house on purpose to cure the wrappers for these cigars. The cigars husks are always smoldering in the fireplace, which is a spot on the ground in one corner of the natives' past, denoted by a few stones. The cigar wrappers are dried leaves of the banana tree. The filler is tobacco grown by the native himself and dried in the sun, and which when wanted for use is held over the smoldering cigar husks until it becomes crisp. It is then rolled into the banana leaf until it is moulded into this shape.

"They have a very sociable but economical way of smoking the cigars, those high living South Sea Islanders. A party of half a dozen will spend a very considerable evening smoking cigars, but they take hours at it, each taking his turn."

The delicatessen man handed the suika to the reporter. He lit it. He took two puffs at it. Then he hid it down. "Well," said the delicatessen man, "it strikes me that it isn't sociability or economy that prompts the manner of smoking the cigars of the South Sea Islanders," said the reporter. "I've an idea it's because one suika couldn't be divided up among less than half a dozen without fatal results."

MOTHER'S FOOTSTOOL.

So Far It Has Been of Little Use to Mamma, But Trying to Papa.

"The only Christmas gift whose presence in the house I regret," said Mr. Fatherly, "is a footstool which our girls gave to mamma."

"Mother is not an old lady, but the girls thought it would be nice for her to have something to put her feet up on and then I think that a sort of subsidiary idea they had a fancy that it would look well in the house."

"I am not familiar with footstool architecture and so I don't know of just what design this one is, whether it's a Louis XIV. or Louis V. or what; but I know it's of mahogany, is oblong in shape, upholstered in green, has curved legs with claw feet and that for its size it is a pretty solid piece of furniture."

"On Christmas night when the girls put that footstool under Mamma's feet, 'Isn't that lovely?' they said, and Mamma said it was perfectly beautiful and she sat with her feet on it for the rest of that evening. But she has never used it since, she isn't a footstool lady yet."

"Then the girls began setting that footstool around in our parlor or in our library where they thought it would appear to advantage and where it would by its presence, enhance the attractiveness of our outfit. It has been during this time, while the girls were placing the footstool around here and there to see how it would look, that I have become best acquainted with it by stubbing my toes against it."

"For, you see, it was new to me and then with the girls forever shifting it around, really it seemed as if I couldn't go anywhere in those two rooms without falling over that footstool."

"Just now the girls have got that footstool under the piano bench; they are trying to see how it looks there. The bench is of mahogany and it has curved legs and claw feet, like the footstool, and in a way the two pieces of furniture do harmonize. I hope that this harmony will appeal to the girls strongly, and that there under the piano bench, for a long time, they will let this creature, one might almost say malignantly, obstructive footstool remain."

Paris Women In Strange Headgear.

From the Queen.

It is at such places as the Grand Guignol that one sees quaint clothes. I went one night this week and saw some of the funniest headgear I have beheld anywhere.

One girl had a bonnet rather like the sort of thing a knight of old would have worn in a tournament. It was made of gold metal in a chain pattern and it completely covered her head right down to the neck and ears.

Another had a Mother Hubbard cap trimmed with a wreath of scarlet flowers, another wore a high, pointed hat of old brocade trimmed with fur, round the brim, and several wore bands of beads bordered with deep fringe, which hung all round the face after the fashion of a lampshade.